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The ART NEWS

ESTABLISHED 1902

VOL. XXXIII

NEW YORK, DECEMBER 15, 1934

NO. 11 WEEKLY



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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, DECEMBER 15, 1934

Active Bidding Marks Auction Of Gary Estate

American-Anderson Galleries
Scene of Brilliant Dispersal
Which Realized a Grand Total
Of \$158,587

It was rather like old times to see the crowded auction rooms of the American-Anderson Galleries on the afternoons of December 7 and 8. Many of the familiar buyers were again in their accustomed places, having gathered together with numerous new collectors to witness the dispersal of the rugs, paintings, Georgian silver and English furniture from the estates of the late Elbert H. Gary and his widow, the late Emma T. Gary. Both dealers and private buyers vied in active bidding for the treasures assembled by Judge and Mrs. Gary and in the two sessions of the sale a grand total of \$158,587 was realized.

The three Gilbert Stuart portraits, which appeared in the second session, were the most sought after paintings in the dispersal. The highest single price of \$20,000 was paid by Chester Dale for the portrayal of Lady Liston, wife of the British Ambassador to the United States between 1796 and 1802. M. Knoedler & Company were the underbidders on this famous canvas which dates from the period when Stuart had removed from Philadelphia to Germantown in order to give more energy to his work. The companion portrait of Lord Robert Liston, also notable for its sparkling brush work and psychological penetration was secured by the Knoedler Galleries for \$10,500 while the third Stuart portrait, that of Admiral Samuel Barrington of the British navy, which was painted in London in 1785, was secured by an agent for a private buyer at \$1,200. It is interesting to note that the Liston companion portraits, which were originally bought for \$25,000, sold for a total of \$30,500, only slightly less than the \$36,000 paid for them by Judge and Mrs. Gary in much more prosperous times.

Another feature of the sale was the exquisite bust by Houdon of his daughter, Sabine, at the age of ten months, which went to L. J. Smith for \$3,300. This piece, which was formerly in the collections of J. Pierpont Morgan and Lord Duveen of Millbank, is a plaster version of the marble which fetched a record price of \$245,000 in the Gary sale in 1928.

Among the silver, the greatest interest was accorded the Queen Anne silver fluted monteith made by Samuel Lee in London, 1705-06. This was purchased for \$2,800 by H. H. Grinnell. In the field of Chinese porcelain, two Kang Hsi famille verte pieces, a deep bowl and a club shaped vase, attained the highest prices, going to J. J. McKeon for \$1,500 apiece. This same buyer also secured for \$1,250 an enamel

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"LE MEZZETIN"

By WATTEAU

This painting, which was formerly in the Hermitage, has been acquired by the Metropolitan Museum from the Wildenstein Galleries.

Famous Watteau Soon to Be Seen At Metropolitan

The Hermitage "Le Mezzetin,"
Recently on View in Chicago,
Is Acquired by the Museum
From Wildenstein & Co.

By LAURIE EGLINGTON

The announcement in the *New York American* of the purchase by the Metropolitan Museum of "Le Mezzetin" by Watteau made sensational art news last week. On learning that the secret had leaked out, through some channel unknown to the authorities, the Museum preferred to wait for discussion of the accession until the usual *Bulletin* announcement, which will appear in January. The painting will not be exhibited prior to that time.

Some information, however, is available. Originally one of the seven Watteaus purchased by Catherine the Great of Russia in about 1765 from Jean de Jullienne, the patron of the artist, the work is known to have been painted between 1716 and 1718. For many years it was a treasure of the Hermitage collection in Leningrad, until by order of the Soviet Government it was offered for sale and subsequently purchased by Wildenstein & Company, from whom it was, in turn, acquired by the Metropolitan.

The question that most occupies us at the moment is what the Metropolitan plans to do with the new accession. A visit to the room now devoted to the Museum's collection of French paintings of the XVIIIth and XVIIIth centuries makes the answer a momentous one. Surely the authorities are hatching some plans for a revolution in this department, since it is difficult to believe that a purchase of such price will be an isolated event. The painting measures, after all, only twenty-one inches by sixteen and three-quarter inches, so that it is not difficult to realize that it would be entirely lost if placed with the other paintings of the period in the Museum.

Let us for a moment visualize the collection. One can approach either from the English or the Spanish rooms. In either case, no matter how interested in the art of the period, the tendency is to pass through with barely a glance to either side. A thorough survey will, however, reveal in the XVIIIth century group five Poussins, two of which, coming from the Havemeyer collection, are to be preferred. A Claude Lorrain landscape and Le Nain figure piece complete the showing of the century. The classical trend of the XVIIIth century is represented by the Ingres portraits of Monsieur and Madame Leblanc and two paintings of David, "The Death of Socrates" and "Mlle. Charlotte du val d'Ognes." On the whole the art of Louis XV comes off less well. The "Toilet of Venus" and "Portrait of a Lady," by Boucher, are frankly

(Continued on page 4)

EARLY COLUMN GIVEN TO FOGG

CAMBRIDGE.—By the gift of Mr. Grenville L. Winthrop of New York, the Fogg Museum at Harvard has acquired a column shaft of unusual type and strange history. Its surface is covered with carvings of vine stems, in whose patterned network grow leaves and clusters of grapes, precise in scheme but supple in flow of line. Two similar columns belong to the Metropolitan Museum in New York and two have recently been obtained by the Louvre.

All of these columns were once a part of the demolished church of Notre Dame de la Daurade in Toulouse, which may have been founded as early as the end of the Vth century, in the time of the Visigothic princes. The rich decoration of its interior, a three-storied arcade enclosing figures in colored mosaic on a gold ground, gave it its name—"Deaurata" de la Daurade. In the XIth century a nave was added and in 1764 it was still standing, when it was deliberately destroyed to make place for a church of the Jesuits.

Carnegie Reports Good Attendance At International

PITTSBURGH.—Announcement was made at the Carnegie Institute that 137,805 people have visited the 1934 Carnegie International which closed on December 9. The attendance was the third largest in the history of the exhibition and was over 5,000 more than the total for the International in 1933. At the close of the exhibition twenty-five paintings had been sold.

The American paintings are now being returned to the owners. The European paintings will be sent on a tour exhibition, going first to the Baltimore Museum of Art to be shown from January 1 to February 12, 1935, and then to the West Coast where they will be exhibited at the San Francisco Museum of Art from March 14 to April 25, 1935.

SOVIET EXHIBIT IS NOW ON VIEW

PHILADELPHIA.—The first comprehensive collection of Soviet art ever seen in this country opened today in the galleries of the Philadelphia Museum of Art. Only a few elements in the collection, consisting of some fifty canvases, and a large collection of lithographs, etchings and drawings, have been done by painters not over forty years of age.

More than that, every artist represented in the collection, which was gathered under the official aegis of the Institute for Cultural Relations with Foreign Countries, in Moscow, has received his artistic training and has developed since the overthrow of the Russian Empire and the creation of the Union of Socialist Soviet Republics.

This exhibition should go a long way toward satisfying the curiosity of the world which has been eager to learn how art and culture may fare under a new form of sound and economic organization. Suffice to say there is very little of the blatant type of Soviet propaganda in this exhibit.

Chinese Paintings In London Gallery Find Appreciation

One is accustomed to being impressed by the masterly manner in which *The Illustrated London News* presents all varieties of material. Even in fields with which one is familiar, the treatment of subject always strikes one as being just, but when it comes to such an article as the long, agreeably simple discussion of Chinese painting by Frank Davis in the November 24 issue, one cannot help being pleasantly surprised. An art until recently known to only a limited circle, it is rapidly gaining admirers. True appreciation, however, for any art is largely won first through literary channels, a medium which is moreover instrumental in keeping alive the flame. All lovers of Chinese painting, therefore, will be extremely grateful to Mr. Davis for his sympathetic review of the exhibition of Chinese painting at the Spink Gallery, London. Such a simple, human approach is to be valued above the momentous phrases which so often cover a void of knowledge and feeling, and which, even when they do convey something real, do so only to a small circle of initiates. We reprint below the bulk of Mr. Davis' article:

"Notes on Chinese painting have appeared on this page from time to time. I have urged art-lovers to make a pilgrimage to that distant gallery of the British Museum in which are to be seen the finest examples in this country; I have talked about the collection belonging to Mr. Del Drago, of New York, when he sent it on loan to Vienna; and I have clamoured—so far without the slightest effect—for the National Gallery to hang just one or two Chinese paintings by the side of the early Italians, so that everyone could judge for themselves of the merits and deficiencies of the Far Eastern tradition. It is now a pleasure to announce an exhibition at Messrs. Spinks which is well arranged and easily comprehensible. Perhaps the latter phrase requires a little qualification, for I doubt if even the most learned Westerner can entirely comprehend the subtlety of the Eastern idiom; still, these things do give us genuine and unaffected pleasure, and in so far as we feel that, we can presumably congratulate ourselves upon having penetrated some distance into the minds of their creators.

"It sounds odd, but I am going to suggest that people who do not happen to be familiar with Chinese painting—and indeed many who are—will find that a Chinese play recently published in English will be an illuminating introduction to a show such as this. I know no publication which is at once so charming and which gives so intimate a view of the Chinese attitude of mind. The play is *Lady Precious Stream*, by Mr. S. I. Hsiung (Methuen). It is illustrated by some excellent modern drawings, but the greatest of its several virtues is that it reveals the essential simplicity of the Chinese character. The Prime Minister is speaking: 'Today is New Year's Day,' he says. 'I want to celebrate it in some way. It looks as if it is going to snow. I propose that we have a feast here in the garden to enjoy the snow.' This is the sort of enchantment that is to be found at this exhibition—an enchantment not quite of this world, yet based firmly upon it. . . . It expresses a philosophy of quietude. These men are poets, but they sing of no rebellions; when they sin, which is rarely, that is due to over-refinement, never to passion. . . . Mountains, prunus blossoms, pæonies, cyclamen, become more than mere natural objects set down on silk or paper—they are elevated to the status of ideas in a Platonic heaven, and as such become immune from decay. . . .

"The gift of this people for making a superb decoration out of next to nothing is a revelation. Perhaps some part of the secret is to be found in the fact that painting for them was little more than an extended exercise in calligraphy. A literary man's reputation depended partly upon the beauty of the characters he could form with his brush; fine writing was in itself a picture. With this as a basis, it becomes possible to see how the far subtler form of writing which we call painting developed its peculiar characteristics.

"With praiseworthy modesty, the catalogue makes no attempt to dogmatise as to period—it is left to the visitor to agree or disagree with the attributions; and those who enjoy this sort of intellectual exercise will have no difficulty in finding paintings about which argument is possible, though I doubt



"PORTRAIT OF
MADAME MARCOTTE
DE SAINTE MARIE"

By INGRES

This canvas, which is included in the Survey of French Painting now current at the Baltimore Museum of Art, has been loaned by the Louvre.

whether one can come to a definite decision. The Chinese were the most conservative of peoples, and it was a highly meritorious action for a painter of, say, the XVIIIth century to copy exactly the style of a famous man of five hundred years before. I am told that the expert can tell the difference between the textures of Sung and Ming silk: to which the reply is that there was nothing to prevent the Ming artist from painting on a Sung strip of silk; so that argument does not help very much. No; these things are to be judged because they are first or second rate, and not because one may be a century or so older than the other.

"Nevertheless, it is by no means difficult for a newcomer to this delightful means of pictorial expression to see

the vast gulf which separates the quite late from the quite early. The charming pair of little dogs (or are they cats?) who are gamboling about in one scroll are saccharine in comparison with the noble dignity of a Sung painting of a pheasant and rosemarys: it is not a question merely of technique, but of a trivial as compared to a serious attitude of mind. It is also fairly simple—once one has accustomed the eye to these unfamiliar visions—to distinguish between the purely academic, just too rigid and accurate for one's comfort, and the looser, freer paintings in which the artist has used his own imagination. Lest it may appear from the above that the exhibition deals wholly with flowers and creatures, it is as well to point out that

there are several paintings in which man is important. Of these, one is a good and, indeed, a witty example. The learned committee is testing a great bronze bell which hangs from a framework; a fine bronze tripod is next to it, and one member of the committee is leaning forward listening. It is really almost a Dutch genre picture. Certainly not less amusing and quite charming is a Ming composition called 'Children Bathing'—'Bath Night' would be a more homely, if less dignified title, for two women are busily engaged in looking after seven children; figures, a screen, etc., are spread over the silk like the fallen petals of a flower.

Famous Watteau Soon to Be Seen At Metropolitan

(Continued from page 3)

uninspiring. And, strange to say, a genre scene of Greuze seems almost to shine in the company of rather dull examples of Nattier, Duplessis and Aved. The Largillière and Drouais also gain somewhat by contrast. The only paintings to add are a Chardin still life, standing for the realism of the century, and a third Ingres portrait.

The acquisition of a Watteau of this quality is, it will be seen, a spectacular one. And, when we consider that the president of the board of trustees is himself a prominent American collector of French XVIIIth century art, much may be expected. Is it too much to hope that the Museum plans to install a room that will suggest the spirit of the XVIIIth century in France? The delicate charm of the court paintings of the period is, after all, like that of woman, a subtle thing, dependent to a great extent on sympathetic surroundings. To put a Watteau of this character into the present gallery would be to deprive it of the atmosphere in which alone it can enjoy a proper life.

It would be delightful, of course, to see the new accession in the perfect setting afforded by the Morgan rooms. This solution may, however, be precluded by the terms of the bequest. In this case, the present trend of museum development would indicate the installation of a small room furnished so as to suggest the spirit of the period. This would involve a simple, gay treatment of walls and the acquisition of one or two pieces of furniture, if such are not already available in the Museum collections. If there are on hand no paintings worthy of companionship with the masterpiece, there are a whole set of Watteau engravings. Next in line for acquisition would, of course, be a fine Fragonard.

All in all, the Museum is to be congratulated on not being loaded with a vast collection of XVIIIth century art which it might be extremely difficult to reduce to essentials. The spirit of the period is not dependent on numbers. It is more perfectly captured by one or two great masterpieces seen in sympathetic setting than by a large quantity of inferior works indifferently displayed.

An article to appear in the January issue of the *Museum Bulletin* is eagerly awaited.

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EXHIBITIONS IN NEW YORK

ACADEMICIANS—1865-1900

Fine Arts Building

The second of the Academy's retrospective exhibitions covers the period when it was still fashionable for ladies to faint. The painting by Louis Lang, dealing with this now departed malady, clearly illustrates the romantic advantages enjoyed by the delicate female of the seventies over her self-reliant sister of today. A number of the landscapes in the present exhibition are also distinctly of their period. They were done by artists who obviously enjoyed nature most when it was over- come by sunset or cloud effects, and when hills seemed to expire soulfully against the sturdy bosom of nature. Nor did cynicism then cast its sly blight over allegory, as witness "The Millennium" by Junius Stearns, where the lion and the lamb have such cheerful countenances that they would fit cozily into almost any Victorian parlor.

However, the exhibition, which covers the period from 1865 to 1900, includes in addition to the works of various members of the Hudson River School, such as William Hart, John F. Kensett and William L. Sonntag, the more sophisticated accomplishments of Alexander Wyant and George Inness. These add to the interest of the show as a survey and demonstrate how within a range of thirty-five years, the search for the picturesque gradually yielded to a personal interpretation of nature. But it is, none the less, the unsung talents long buried in the crowded cellars of the Academy which are the feature of the show. Outstanding among these is the small "Italian Landscape" by Jasper Cropsey, which has apparently not been truly appreciated by those who hung the show. But despite "skyeing" the simplicity and genuine feeling of this modest little sketch sing out clearly amid the surrounding romanticism. Urban scenes, which were usually handed over during this period to the less aesthetic artists who sold their talents to Messrs. Currier & Ives, are represented by Arthur Quartley's "From a North River Pier Head," a charming and unmannered record.

Among the portraits, which include examples by George Baker, Henry Loop, Thomas Le Clear, Platt Ryder, James Bogle, Benjamin Reinhart and many other forgotten worthies, the "Fidella Bridges" by Oliver Lay and

the lively sketch of Edwin White by George A. Baker escape the decorum and the brown sauces of the era. A few genre pieces such as "Charitable Visitor," "Old Lady Reading" and "Drawing the Elephant" are logically included in the show.—M. M.

SIR FRANCIS ROSE

Marie Harriman Gallery

The interest of this exhibition is only barely indicated by the advance copy of the catalog which, bordered in rose and old lace to represent a Valentine, or it may be a Christmas card, is written in the measured phrases of Gertrude Stein. Through much repetition, these phrases are gaining a sense which they may possibly have had originally, or which, on the other hand, they may have acquired in passage through other minds. In any case, quite a number of people can now tell you what they mean, should there be any doubt.

Now Sir Francis Rose differs from Miss Stein in one respect, which is that, in this exhibition at least, he does not repeat himself. He does repeat other people, almost everybody of note, in fact, in the history of modern French painting. He takes them, however, at their best and it is rarely that he does not do better than their worst.

There are many things to learn about Sir Francis Rose. Some of these Miss Stein's introduction will teach you. Others may only be found in the introduction of Charles Mills to the exhibition of the artist's work recently held in the Art Institute of Chicago. "An important point is that he is not English," writes Mr. Mills. "His father was Scotch and his mother French." Reading further one finds that Sir Francis is of the Rose clan of Ilknoek in Nairnshire, and has the right to wear the Elflingstone and Macallister, as well as the Rose and Stewart tartans. Admiral Elflingstone, through his travels in South America, provided Sir Francis with an Andalusian ancestor, and hence Spanish blood. If anyone does not think this important to his painting, he has only to look at the "Wedding Night," which we illustrate. The Spanish influence is clearly apparent, as is also that of Courbet's "La Toilette de la Marée"—title in French for variation. Withal, the painting has life,

expressed in a varied harmony of whites, grays and greens.

Like many a good Scotchman, Sir Francis has lived a good deal abroad, where he has rarely seen a tartan. There are, however, other influences, and part of the fun is to trace these in the canvases on view. In the group loaned by Miss Stein, for instance, there is a fine Corot figure-piece, a Derain landscape of the best period (barring the mountain), a waterfall in the spirit of both Courbet and the Douanier, and a Matisse portrait of Alice B. Toklas. The brush of an old master is, moreover, easily discernible in "The Eye of Rembrandt."

From the rest of the collection of forty-two paintings one may add a somewhat photographic Cézanne landscape and a perfect Utrillo. This will give you some idea of the scope of the exhibition. Not entirely, however. For there is a good deal behind this amazing gift for creating masterpieces after great masters. There is an amazing talent—a talent that is expressed in color of great intensity. Note, for instance, the painting of the green and red robes in "Inside an Interior." Here the green has something of a primitive quality, while the red is almost Venetian in its vividness. The leopard skin is also a remarkable bit of painting. Watch, too, the way in which the red figures step across the wreck of "Civilization." An even more intense quality of color may be found in "The Human Light," a work instinct with XVIIIth century feeling, yet drenched in an odor which for want of something else we must call personal.

Perhaps the most individual work in the exhibition is "Poppies," in which the lovely blue of the larkspur relieves the rich reds and juicy greens seen against a background of woody ferns. A quite delightful sense of humor has prompted a play on the Chinoiserie motif in "The Enchanted Raft." A Chinese philosopher, an Indian, and a figure taken from the Arabian Nights—tranquilly seated on the conventional raft—are wafted smoothly over a sea of magic blue, the color of which is caught up and diffused again by a Chinese jar, minutely painted with a charming mixture of Oriental and Western subjects.

It would, indeed, be difficult for a human prophet to foretell the future of Sir Francis Rose. He has so much talent as to bewilder the average person. It is just unfortunate that at the moment he has so little to say of a personal nature. Humor is, perhaps, his greatest asset in this respect.—L. E.

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A group of prints devoted to the Indian of the Great Southwest show the artist's mastery of the dry-point medium. The introduction to the catalog, which has been written by no less a person than the distinguished scholar, Gustavus A. Eisen, emphasizes with justice how peculiarly Borg is fitted to interpret the spirit and manner of living of these peoples, fast dying before the invasion of the white races. Years of association both with the war-like Navajos and the more peace-loving Hopi have given the artist a sympathy and understanding of their religions and their mysticism, as well as a firsthand knowledge of the material conditions in which they live. Add to this a command of the dry-point medium, with all its possibilities for expressing moods of grandeur and tranquillity, and you have a rare combination. The importance of this work is enhanced, Dr. Eisen points out, by the fact that the life of this race is waning fast, and is likely soon to be extinct.

Among the prints on view the Navajo mother with her child on her shoulder made the most appeal to this reviewer, the great simplicity of treatment and elimination of all inessential detail being especially admirable. Next, perhaps, we preferred the "Desert Horsemen," a selection conditioned by the same reasons. In the character studies, the emphasis falls upon the single Hopi Patriarch, whose weathered face is beautifully rendered.—L. E.

MARYLA LEDNICKA

Wildenstein Galleries

In her first American exhibition, Maryla Lednicka, a pupil of Bourdelle, is showing a group of some twenty sculptures in bronze, wood and marble. Of these, the religious subjects maintain, as a group, the highest level of style and feeling. Although definitely influenced by early Gothic sculpture and its bold simplicities of treatment, the artist has felt the spirit, as well as the forms of the Madonnas of the XIIIth and XIVth centuries. Her Virgin, with cloak carved in rigid folds, has the most unified quality of any single work in this series. The "Angel of Stillness," though felicitous in its treatment of the figure, is marred by a certain vacancy in the expression of the face.

Among the portrait busts, the most sensitive is the head of St. Francis, where the artist's fingers seem to have lingered lovingly over the responsive surfaces of the wax, drawing forth the spirit within. In contemporary portraiture, done in the more exacting medium of bronze, Miss Lednicka is most forceful in her interpretations of men. The various depictions of women have a cool distinction, rather than a strong sense of individual character.

The two large standing bronzes, "Young Girl" and "Adolescent," deserve praise for their integrity of sculptural treatment and conception. Miss Lednicka does not idealize the purity of youth. She models the spare, pliant body of the boy in close knit forms that suggest the beauty of a sapling tree. And in the even more dangerous subject of the girl, the pathos

and delicacy of the unformed figure emerge without any concession to the softening and idealizing of forms that bring such easy popularity in this genre.—M. M.

SALART ART CLUB

Grand Central Art Galleries
Vanderbilt Avenue Branch

The annual exhibition of the Salart Art Club of New York is on view at these galleries until December 29. Comprised of over five hundred men and women who have received scholarships in art through the School Art League the club is holding a display in conjunction with the 25th anniversary of the founding of the latter organization. It includes painting, sculpture, illustrating, interior decorating, advertising and textile designing.

In the section devoted to the pursuit of pure art, the watercolors are prominent. Here, Gertrude Schweitzer wins the highest honors from this reviewer. Her handling of wash is both able and sensitive, and results in colors of agreeable clarity. In contrast with the cool tones of Miss Schweitzer, Charlotte Blass employs fervent colors suitable to her subjects, which are usually tropical in character. There is an admirable fluidity in her brush stroke, which is at the same time firm and bold. By W. Ward is a fine impression of the waterfront, with its characteristic signs. Liberoff's houses by the river suffer somewhat from a too nice ordering that arrests the movement.

The oils are not remarkable, Victor d'Amico, with his Mexican scene and Paul Pack with "Circus People," being the most worthy of mention. The illus-

trators have a wall to themselves, and feature Norman Kenyon and Lu Kummel, each able in his way. By Walter Baumhofer are two effective pieces of work, the one well calculated to heighten the interest of one of S. S. Van Dine's stories of a Chinese collector, and the other eminently suitable to Wild West romances. Some amusing studies of Stella Dauber reveal a nice feeling for color and a forceful line.

The designs for textiles and wall papers are, on the whole, disappointing, the latter being especially lacking in originality or life. In this group, W. Hill alone seemed to stand out. In general the club seems most happy in its watercolors, an art which does not always receive adequate treatment in this country.—L. E.

GEORGE BIDDLE
HENRY VARNUM POOR

Rehn Galleries

Paintings of the Hudson Valley by George Biddle and Henry Varnum Poor at the Rehn Galleries are for the most part restricted to wintry moods. Mr. Biddle, who is temperamentally more at home in exotic climes, acquits himself with customary gusto, occasionally aided by the capricious angularity of his special brand of cows. There is an engaging bloom in Mr. Biddle's pigment that upon first glance gives one the hopeful feeling, "If winter comes, can spring be far behind?" But upon closer examination of the hills and trees, this optimism begins to seem of the pasteboard variety. Pri-

marily a decorative painter, with a number of very effective tricks up his sleeve, Biddle is at something of a disadvantage when confronted with the uncompromising earnestness of winter along the Hudson.

Henry Varnum Poor, who lacks Mr. Biddle's flair for finding lovely jade greens around Haverstraw and Croton, clearly feels winter as a definite reality. Often it depresses him and his palette becomes confined to rather dreary browns. But in the best of his landscapes, such as "Fisherman's House," he attains a simple and sketchy quality, which has an austere expressiveness.—M. M.

NEW YORK AUCTION
CALENDARAmerican-Anderson Galleries
30 East 57th Street

December 18, 19—Fine furniture, rugs and English silver, property of the estates of the late Rose H. Lorenz, sold by order of The Bank of Manhattan Company, executor, and of Ella Hamilton Van Liew, sold by order of Marie Louise V. L. Hatch, administratrix, C.T.A., and property from other estates and collections. Now on exhibition.

January 3, 4—The library of the late Ogden Goelet of New York. Part I. On exhibition, December 27.

Rains Galleries
12 East 49th Street

December 19—Linen, laces and books. On exhibition, December 16.

December 20—Collection of fine diamond and platinum and gold-mounted jewelry. On exhibition, December 16.

December 21—Collection of rare XVIIIth century French and English miniatures, gold snuff boxes and objects de vertu. On exhibition, December 16.

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book printed in Boston, and his rare *A Brief History of the War with the Indians in New-England*, Boston, 1676; Mourt's (or Morton's) *A Relation or Iournall of the beginning and proceedings of the English Plantation settled at Plimouth in New England*, London, 1622, the first book published in England giving an account of the planting of the Plymouth Colony, containing the earliest account of the voyage of the "Mayflower"; and a most extensive collection of the rarest pamphlets relating to the New Hampshire Grants (now Vermont).

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PETTY LARCENY

It has seemed for some time that no one in the Academy could really ever be naughty. Restrained by decorum and by a worthy sense of tradition, this band of artists has gone on year after year without ever committing any greater sin than hanging a picture upside down or painting draped nudes that strongly resembled candy-box covers. Now, however, after a pure record extending over an entire century, the Academy has been forced to expel a member, who copied a painting executed for a coffee advertisement by a noted European commercial artist. Mr. Bransgrove was, we gather, quite rightly expelled from the Academy for stealing another man's composition and idea. But it was not the sort of magnificent robbery which perforce arouses the admiration of timid souls who never get the courage to be artistic bandits on a large scale. Almost any artist, one would think, could quite easily conceive and execute the painting which the disgraced Academician so rashly copied. The lady and the gentleman draped on the rocks are strangely reminiscent of countless cleverly posed figures advertising various brands of correct sporting wear, while the setters are of sufficiently noble mien to be highly satisfactory to any of our more expensive kennels.

The Academy is, we gather, extremely upset over the obvious ethics of this case. It is doing its painful duty, and even broadcasting publicity upon the aesthetic turpitude of one of its members. It is warning museums, exhibiting societies and the general art world of the serpent that has appeared in its midst. "The artist's practices are," we learn, "almost unbelievable."

Perhaps we are a trifle lacking in



"DUVET STUDYING THE APOCALYPSE"

Included in the comprehensive print exhibition now on view at the Knoedler Galleries.

By DUVET

Obituary

ALBERT BESNARD

truly moral feeling, but this appears to be one of those instances where the sinner's case might be slightly relieved by a little psychiatric tolerance. If, for example, the Academy could find no space on its walls for paintings such as "Easy Heights" with its neatly arranged pyramid of dogs, rocks and sporting clothes, Mr. Bransgrove would not have succumbed to temptation. If the jury who awarded prizes had not in the past shown their approval of subject pictures such as "Clydesdale," Mr. Bransgrove might still be an honest man. He would either have had to go to work as an illustrator and commercial artist and manufacture his own ideas, or he would have had to look at nature and people and weave them into a painting that more or less resembled interpretive art. As it is, the artist has apparently fled to Australia and the Academy is standing around in sackcloth and ashes bemoaning the blot that has fallen upon its fair name. Certainly, no Academician will ever dare in the future to execute an exact copy of another artist's work. But we do hope that the fear of this dreadful example will be so strong that Academicians will even shy away nervously from neatly tailored landscapes and figures, and in desperation produce art that is as far away as possible from a copy of any thing.

Albert Besnard, well-known French painter, died in Paris on December 4 at the age of eighty-six. Although especially famous for his many portraits of French society leaders, M. Besnard also won recognition through his ceiling decorations at the Comedie Francaise and the large audience halls of the Hotel de Ville in Paris. The artist was a member of the French Academy and the Academy of Beaux Arts, as well as a former director of l'Ecole Francaise at Rome.

Besnard's first instructor in art was Jean Bremond, a pupil of Ingres. He later studied at the Ecole des Beaux Arts and at the age of twenty was awarded the Prix de Rome. An extended sojourn in London brought him in touch with the British traditions, many of which he absorbed in his painting. His career was primarily that of a portrait painter, but his work is also represented in the decoration of many of the finest buildings in Europe. A number of the artist's canvases are also to be found in American collections.

SIR ERNEST BUDGE

Sir Ernest A. Wallis Budge, well known Assyriologist and Egyptologist, died on November 23 in London, at the age of seventy-seven. Sir Ernest was for forty years keeper of Egyptian and Assyrian antiquities in the British Museum, during which time he led many missions of exploration and excavation along the Nile. He conducted excavations at Aswan in Egypt, Gebel Barkal on the Island of Meroe, at Semna and other sites in the Sudan and at Nineveh and Der in Mesopotamia, and was in addition the author of many books on Oriental subjects, including languages and histories of ancient nations.

IT SEEMS THAT

Chief Justice Hughes, Elihu Root, Cass Gilbert, Robert Aiken and others are all to be squeezed together in noble Roman attitudes on the great western pediment of the new Supreme Court Building in Washington. The group, which seems to have come as something of a surprise even to those who were watching the daily progress of the building, is a neat combination of symbolism and realistic portraiture. Prob-

ably owing to the fact that both the illustrious living and the illustrious dead were all neatly uniformed in handsome Roman togas, the public thought that it was just another of those allegorical compositions that sit so neatly on the top of marble buildings. However, although "Authority," "Liberty Enthroned" and "Justice" are all appropriately epitomized in the pediment, many of the visages are extremely familiar.

The New York Times, which has apparently conducted considerable research into the details of the portraiture, reports that Mr. Cass Gilbert, the architect, is depicted with a nearly bare torso and minus the pince-nez he wore in life. Mr. Robert Aiken and Chief Justice Hughes are both equipped with fasces. It has apparently seemed most appropriate to show former Chief Justice Taft in the early barefoot stage of his career, but he is found even at this early age surrounded by large and impressive tomes.

The symbolism is a bit too involved to describe at length. It suffices to state that there is of course "Liberty Enthroned" looking confidently into the future, with the scales of Justice across her lap. Since our taxes seem to be getting higher each year, it is at least pleasant to feel that those who are expending our funds on public buildings are doing their best to give us a lot for our money.

Bernard Shaw says that John Collier could draw with a fishing rod. He ought to know, for he claims that Collier drew his (Shaw's) portrait with precisely that bit of apparatus. The point of such a procedure was to draw a thing at the distance from which it would be observed, and Mr. Shaw emphasized the facts of the case as demonstration of the artist's facility and practicability.

A Dictionary of Pronunciation of Artists' Names has been prepared by Mr. G. E. Kaltenbach, Registrar of the Institute. Personally, we write a great deal more than we speak, so if our spellings are correct, we are relatively safe. Nevertheless, we welcome the advent of such a volume, which may in time become the Emily Post of the art world. For only fifty cents (plus eight cents postage), one may now venture to pronounce such names as Pieter de Hoogh with all the weight of authority.

By special permission of King George V, the queen's portrait painted by Mr. Oswald Birley, M. C., was placed on view in the Royal Portrait Painters' Exhibition in Piccadilly. The portrait was painted for the King as a private commission to hang in His Majesty's own apartments at Windsor Castle. We gather from the London Daily Mirror that the Queen posed in her evening gown and coat of red velvet, the coat trimmed with sable. A collar, long necklace, earrings, rings and a corsage bow ornament of diamonds, and a blue and green fan to match the blue and green petal point covered chair, add to the magnificence of the ensemble.

England is planning to do justice to her great landscape painter, John Constable. Two projects are under way. One consists of buying Constable's house in Charlotte Street, London, and using it as a set of studios or flats for students and painters, these mainly connected with the Slade School. The effort is being sponsored by W. G. Constable of the Courtauld Institute and R. A. Walker, of The Print Collectors' Quarterly, among others. Five thousand pounds or thereabouts is needed to buy the house. The second suggestion looks far ahead. The idea is to celebrate the centenary of Constable's death, which occurs in 1937, by holding at Ipswich a commemorative exhibition of the artist's work. England is a far-sighted nation.

A little picture which Sir Francis Rose has just sent to Gertrude Stein, "Is a going on of what he has known of himself he has commenced to know that the inside is outside and that the outside is inside and that that is true of what he is to paint" . . . so Mudje Keewis made a mitten, made it with the fur side inside and the thin side skin side outside. . . . We apologize! It's difficult to know where catalog introductions leave off and echoes of childlike jingles begin.

An Informal History Of the Metropolitan's Print Department

By JANET ROSENWALD

(In recent years, publications such as THE ART NEWS have devoted considerable space and attention to the growth and development of museums as a whole. Educational programs, modern methods of installation, exhibits both stationary and traveling, and all manner of projects concerning the organization in its entirety have been discussed at great length, but except in the matter of accessions, there has been little interest evinced in the evolution of those separate departments which can add so much to the usefulness of the museum's service to the public. It is with this thought in mind that we have attempted to probe the inner workings of the print department of the Metropolitan Museum of Art as the first of a series of articles in this vein. Obviously, no detailed account can be given within the limits of our publication, but we hope to suggest the basic principles and chief landmarks of each of the departments discussed.)

Nearly eighteen years ago when the western world was involved in matters of territorial gains, enemy retreats, casualty lists and the propaganda of hatred, the Metropolitan Museum of Art decided to organize a department of prints. Not, one might say, a very momentous decision in the light of international affairs, but from the present estimate of achievement founded on that initial departure, a move of no little significance in its field. Strictly speaking, the start was not made from absolute scratch, for the Museum did own a somewhat miscellaneous collection of prints at the time. In 1883 a gift of ninety-three modern etchings had been made to the Museum by William Loring Andrews. From other donors in succeeding years came one hundred and forty-two etchings and engravings by and after Hogarth, forty-five XVIIIth century English color prints and the famous Huntington collection of portraits of American revolutionary and early Republican worthies, while also in the library files were a number of illustrated books and bound collections of prints. But as a matter of fact, it was several years before they found a permanent location in the department of prints. The real impetus for founding the department must be sought elsewhere.

Late in 1916, a letter to the trustees from various prominent citizens interested in the Museum expressed a long-felt need for a print department and urged that with the facilities offered by the new wing of the building an opportunity to enlarge the collections to the scope of a separate department had arrived. The letter further promised substantial support should its suggestion be adopted, and thus we have a partial explanation of the fact that in February of the following year, the trustees set apart three basement rooms and three second-floor galleries as the scene of action for a print department. Into this spacious and barren area, they introduced as curator Mr. William M. Ivins, Jr., whom they lured from the pursuit of the legal pro-



"THE WEDDING NIGHT"

Included in the artist's exhibition now on view at the Marie Harriman Galleries.

By SIR FRANCIS ROSE

fession to the field of his long-cherished hobby. His first important task was to unravel the intricacies of making out requisition slips. The technique once mastered, he gathered unto himself a desk and a chair, paper, pencils and a telephone. Then he asked for the loan of an assistant—that was in 1917, and the assistant is still "on loan." And then the wheels began to move!

But what seems to have been an impetus of a practical nature, which parallels the moral support of the aforementioned letter, is the fact that the Museum was a residuary legatee under the will of Mr. Harris B. Dick and took over his print collection in March, 1917. Mr. Dick's collection, built on the foundations of that begun by his father, provided a full and fine representation of the work of several important modern painter-etchers, with extraordinary groups of Haden and Cameron prints which represented their work as adequately as anywhere in the world. The two hundred and fifty Whistler prints constituted one of the best collections in the country and included nearly one hundred of the artist's one hundred and sixty lithographs. Of Zorn and McBey there were more than sixty prints apiece. There were also thirty Muirhead Bone dry-points and examples by Legros, Lepère and Pennell, while a miscellaneous group included a large number of English mezzotints and stipples, XVIIIth century theatrical passes, invitations to balls and dinners, engravings by Bartolozzi and his school and scattered examples of the older masters of etching and engraving. And so for all practical purposes, this collection represents the basis on which has been established a department whose broad

scope and high quality are regarded both in this country and abroad as nothing short of phenomenal in relation to the brevity of its existence.

Like a seed which luckily fell into fertile soil, the department "just grew." If one wants to accept the word of the staff at its face value. We grant that the suns and rains of good fortune have much to do with successful fruition, but in this case, observation, conversation and a hasty survey of departmental reports and records in Museum publications lead to the inescapable conclusion that expert gardening has played an important part. Perhaps the primary yield of all our investigation is the admirable consistency with which the department has held to its credo adopted at the very start and restated in the resumé of its aims and achievements made after five years of experiment. That credo as set forth in various *Bulletin* articles is in brief as follows:

In general, prints for this museum collection were to be chosen for the manner in which they represent things and not for the things which they represent. This automatically excludes the multitude of "ana." topography, sporting and theatrical prints, costume, portraits and reproductive work as such. At the same time, a museum collection built on strictly aesthetic grounds would reflect the immediate personal predilections of the group who formed it, and would thereby not be the most serviceable to the public. Rather must it be like the library of a professor of literature, composed of a corpus of prints in themselves distinctly works of art, filled out and illustrated by many prints which have only a technical or historical importance. Unlike the private collector who is under no

obligation to any one in regard to what he shall collect, the museum collection is a public one intended to serve the interests not merely of the fancier of prints of one or another school or type, but students and the general public and especially artists and designers.

The dictates of such a policy resulted at first in a process which Mr. Ivins described as "spreading the butter thin on as much bread as possible rather than putting it thick on fewer slices." Which means that there has never been the slightest emphasis on acquiring the most complete and best examples by any artist, nor has there been any limitation to the best sellers of an artist's production. The aim has been to be on the alert for anything that fits into the general scheme rather than to pursue to the ends of the earth any one particular item. This method of watching for things out of the corner of one's eye has in some cases yielded only one or two examples of an artist's work, but on the other hand, it brought to the Museum so grand a scoop as the two hundred Chippendale drawings which were inadequately advertised in a sales catalog. By now, the process of building up the print department is like making a snowball, rolling it first in one direction and then the other to get a well-rounded, compact sphere.

Since the chief virtue of any rule is its exceptions, the department has never sacrificed any real opportunities through adherence to its principles. There was the deviation from the policy of having no long runs of any artist's work in the purchase of the set of Canaletto etchings and the complete set of proofs of Holbein's "Dance of Death" series, while the most important instance of disregard was the purchase of the Junius Spencer Morgan

collection which brought to the Museum one of the most significant Durer collections in existence. It was also felt necessary to add to the prints of purely aesthetic value a collection of ornamental design as a supplement to the Museum's collection of decorative arts and for its value to staff members and designers as source material. In fact, the policy which guides the building up of the ornament collection is an almost complete reversal of the general rule, for here the emphasis is placed on what is represented rather than how. The department's action in this direction also constitutes what is probably the first deliberate attempt to build up a rounded collection of ornament.

Thus the present holdings of the print department, gathered together on the lines indicated, consist first of all of prints in every media ranging from the XVth century to the present, and offering a complete cross-section of this form of graphic art. There is also the collection of illustrated books, small in number but so wisely chosen as to contain examples which show the history of printed book illustration from 1460 on through the centuries. The Baillie collection of book plates, which came to the department in 1920, contains twenty-five thousand items and constitutes the largest and most important collection of book plates in the country. In the same year, the department received on loan the Ogden Codman architectural collection of books and prints illustrative of the art of interior decoration and architecture, which represents the most important addition to its extremely fine collection of ornament. Add to all this a large group of photographs by Stieglitz and other masters of the art, and you have a bare notion of what has been achieved in the brief span of eighteen years.

A somewhat apologetic little note in the Museum's *Bulletin* records the department's first exhibition. This was an "Exhibition of Painter Etchings and Engravings of the XIXth Century," and was, according to the account, not intended to be a comprehensive survey of the etcher's art of the century but merely to show the growth and to offer comparisons of styles. It consisted mainly of loans from private collections and totaled about three hundred and eighty prints, typical examples of Blake, Cassatt, Gaillard, Goya, Turner, Lucas, Haden, Girtin, Cotman, Rodin and Whistler. A second exhibition consisted of the lithographs and woodcuts by Whistler in the Dick Collection while the loan show of Italian woodcuts of the Renaissance was the first display of such prints to be held in New York. The most important exhibition ever staged by the department was "The Arts of the Book" which presented examples ranging from the early manuscripts through the productions of the XIXth century and concerned itself solely with the decoration and embellishment of books. Typography as such was incidental; illustrations and binding were of paramount interest and the finest examples from the most important collections were rounded up for the occasion. Of a strictly educational nature is the permanent process show with tools, materials, proofs and explanatory labels, vivifying the different media which are classed as prints.

But it is not through exhibitions that the department performs its greatest service. The source of that is the little study room, which is the scene of unremitting and diversified activity, ranging from private tutoring for com-

(Continued on page 15)

HOWARD YOUNG GALLERIES

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Annual Meeting Of Art Institute In Rhode Island

PROVIDENCE.—America's important contributions to art were stressed at the recent opening of the third annual Institute of Art, sponsored by Brown University and the Rhode Island School of Design. Around the central theme, "Trends in Contemporary American Art," the Institute of Art committee planned a program which included addresses by authorities in various fields of artistic expression, special musical offerings, and a series of art and historical exhibitions. Dr. Albert D. Mead, vice-president of Brown University, was chairman of the committee.

The three-day Institute is a concentrated chapter of the Community Art Project, inaugurated in Providence two years ago with the support of the Carnegie Corporation of New York. The purpose of the project, sponsored jointly by Brown University and the School of Design, is to stimulate and coordinate activities of organizations and institutions throughout Rhode Island, which are concerned either directly or indirectly with fields of art. The Institute is the beginning of what is hoped will be a series of annual programs stressing American art and culminating in the Providence Tercentenary in 1936, at which time it is expected that steps will be taken to make the work of the Community Art Project Committee a permanent educational force in the community.

An address entitled, "The Art Spirit in American Life," was presented by Rollo Walter Brown of Cambridge, Mass., at the opening session of the Institute. An entire meeting was devoted to a discussion of the motion picture as an art, with speeches by Professor S. Foster Damon and Carl Louis Gregory. Homer Eaton Keyes, editor of *Ar-*



tiques, gave an address on "Tradition and Theory in Modern Furniture," while "Trends in American Painting Today" was the subject of a talk by Edward B. Rowan, director of the Federal Public Works of Art program. There were various other addresses on related subjects.

A series of fifteen exhibitions has been scheduled at Brown University in connection with the Institute. "The Art of the Book" is featured by a page from the Gutenberg Bible, which is shown with priceless examples of bookmaking from the XVth to the early XIXth century and a group of XIIth, XVth and XVIth century manuscripts. Paintings,

etchings and watercolors by the Iowa artists of the Stone City summer colony are to be seen in the Faunce House Art Gallery on the Brown University campus. At the John Hay Library, nearly nine hundred engravings by John Sartain, mid-XIXth century Philadelphia artist, and portraits of Abraham Lincoln in books are on view. The Rockefeller collection of Japanese prints, a Firdausi anniversary exhibition and the Pendleton collection of English and American furniture comprise the exhibits at the Rhode Island School of Design. At the same time, a number of exhibitions are current at galleries in the vicinity of Brown Uni-

versity and the Rhode Island School of Design.

Assisting Dr. Albert Mead in the arrangement of the program was a committee composed of the following members: Mrs. Murray S. Danforth, president, Rhode Island School of Design; Dr. Herman C. Bumpus, secretary, Brown University; Professor James P. Adams, vice-president, Brown University; Royal Bailey Farnum, educational director, Rhode Island School of Design; L. Earle Rowe, director of the Museum, Rhode Island School of Design and Professor Will S. Taylor, head of the department of art, Brown University.

BARRIE REPORTS ON LAY DRAWING

Mr. Erwin S. Barrie, Manager and Director of the Grand Central Art Galleries, has made a careful tabulation of the results of the Founder's Drawing held in the Galleries on the evening of November 22 at 15 Vanderbilt Avenue, New York City, and gives the following interesting statistics: Sixteen lay members received their first choice, six lay members their second choice and seven lay members their third choice—in other words twenty-nine out of forty-seven lay members who participated in the drawing received their first, second or third choice.

This seems like a most extraordinary testimonial to the desirability of the plan which the Grand Central Art Galleries has originated and used during its entire existence. Every lay member was requested to make a list of twenty-five or thirty choices in the order of their preference from the paintings and sculpture contributed by the artist members and the names of the lay members. The names of the lay members were put in a jar, then sealed and shaken and then withdrawn one at a time. The first name withdrawn made his selection; the second name then had his choice, and so on in their order until the end of the list.

The fact that nearly two-thirds of the entire lay membership were successful in obtaining the object of their first, second or third choice indicates the great diversity of taste among the American people. The most surprising thing is that certain lay members who had the thirtieth or even the fortieth draw were equally successful in obtaining what they most wished.

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DAY AT
KENNY-
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By

JOHN KANE

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Around the Galleries

By Laurie Eglington

In addition to the many Christmas shows now current at the various galleries, there are quite a number of one-man exhibitions, of varying interest. The Museum of Irish Art, recently established in the Ritz Tower, is devoted to a large exhibition of paintings and drawings by Sir William Orpen. Admirers of the artist's work will regret the absence of representatives of his Irish period, a lack that could not be avoided since most of these works are concentrated in Johannesburg and Tokyo. To a somewhat captious critic the paintings that seem most preferable in the present show are early canvases such as the "Polish Messenger," lent by the Museum of the Rhode Island School of Design, and the self portraits, "Leading the Life in the West" and "Myself and Venus," loaned respectively by the Metropolitan Museum and the Carnegie Institute. In the two latter especially one feels the keen humor which the profession of portrait painter was often to suppress in after years. Orpen's portraits are always lifelike, and extremely real in detail, points which always appeal to devotees of this art. Others, however, cannot help but be affected by a certain monotony. Some drawings executed early in his career have a greater quality and freedom than those on view. One or two of these may be found in the Whitworth Institute of Art, Manchester, England.

Marie Sterner holds a first exhibition of the season with drawings by Janet. These have a great simplicity and directness, allied to a decorative charm which the artist does not seem able to suppress. The result is great restraint, and a classic quality strongly in line



ONE OF TWO GEORGE II SILVER DISHES BY PAUL LAMERIE, LONDON 1727

These fine specimens, with the arms of Petre, are included in the sale of art from the estate of the late Rose H. Lorenz and other consignors, to be sold by order of the executors at the American-Anderson Galleries on December 18 and 19.

with the present feeling for modern decor. While not wishing to imply anything invidious, one cannot help thinking that Janet would do fine work for a decorator working in this spirit.

Of interest to many lovers of the great Gothic cathedrals of France is an

exhibition of thirty-six oil paintings by Pieter van Veen at the galleries of Julius H. Weitzner, Inc. Chartres, Reims, Amlens, Rouen and Bourges are represented by Mr. van Veen, who has worked tirelessly in all weathers for twelve years to complete this record. Mr. van Veen has clearly given meticu-

lous care to the rendering of architectural detail, while being anxious at the same time not to sacrifice effects of perspective, and the changing light on the old stone and stained glass. These paintings are assured a wide appeal, even if personal preference is rather in the direction of etching and drawing as media for the treatment of this subject.

"New York at Night" is the title of a show by Eugene G. Fitch at the Midtown Galleries. Known first as stage designer, Mr. Fitch has created lithographs and prints of theatre themes. The present works mark a new departure, upon which we are unable to comment owing to arriving after the galleries had closed for the evening.

In addition to a group of fine dry points, which will be reviewed next week, Walter Tittle is exhibiting at the Kennedy Galleries a number of watercolors. These are mainly of a somewhat romantic character, relying on shimmer of color for their pleasing effect.

Portrait drawings, several landscapes and imaginative conceptions by Georgiana Pentlarge are on view at the Grant Gallery. Miss Pentlarge has clearly a great affection and understanding of children and a feeling for poetry, which will doubtless win a wide public for her work.

Robert Hallowell is showing a group of portraits and flower studies at the Macbeth Gallery which do not do much to change our opinion of the painter. Of the two the flowers are to be preferred as getting away to some small extent from the character of illustration.

Among the galleries not visited that have current shows are the American Women's Association, with a group

exhibition of work by thirteen members, and exhibitions by members of the Lotos and Salmagundi Clubs, each at their respective locations. Watercolors by W. R. Fisher at the Morton Galleries, etchings by R. Stephens Wright at the Kleemann Galleries, and a recently opened exhibition of work by Tchelitchev at Julian Levy will come up for review next week.

Galleries especially catering to those who wish to give art as Christmas gifts are Argent, Carnegie Hall, Contemporary Arts, Downtown, Eighth Street, G. R. D. and Kraushaar Galleries. Excellent reproductions of famous masterpieces are on display at Raymond & Raymond.

A new gallery, entitled the Gallery Secession, opened on the 15th of this month at 49 West 12th Street, under the previous director of the Uptown Gallery. American moderns will be shown, but "defense of experiment and resistance to reactionary and nationalistic inclinations tending to dominate the aesthetics of the day" is also promised. Now current is a one-man show of Helen West Heller, and a group display of work by American expressionists. This is also among the "not viewed."

PITTSBURGH

An exhibition of etchings by Gerald L. Brockhurst opened at the Carnegie Institute Wednesday, December 12, 1934. In the 1934 Carnegie International which just closed Brockhurst was represented by two paintings, "Jillian" and "Yggdrasil." His portrait of "Henry Rushbury" belongs to the permanent collection at Carnegie Institute. The exhibition at Carnegie Institute will include seventy-six prints which cover Mr. Brockhurst's work in this medium from 1914 up to the present date.

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GOELET LIBRARY

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The most important event of the season in the rare book world will be the dispersal of the library of the late Ogden Goelet of New York City, perhaps the last of the great American libraries of the XIXth century that will ever be offered for public sale. Part I will go on exhibition at the American-Anderson Galleries on December 27, prior to being sold by order of his son, Robert Goelet, the evening of January 3 and the afternoon and evening of January 4. The present catalog represents about one-half of the library, the remaining half to be sold later this season. It is famous primarily for its important Americana, but also for its Dickens, Thackeray and Cruikshank collections of books, autographs and drawings, and for its first editions of XIXth century English and American authors. The Goelet library has been important in the cultural and social life of New York for many generations, the family having been established in this city for over two and a half centuries. The Goelet library was started in 1866 and twenty-five years were spent in its development. Much of the Americana, the assembling of which was begun in 1875, was acquired at the sales of the famous libraries of Almon W. Griswold, William Menzies, George Brinley, Dr. Edmund B. O'Callaghan, Henry C. Murphy, Samuel L. M. Barlow and others, and includes many of the choicest and highest priced books from these sources.

Outstanding items in the Americana include the original autograph manuscript of Gen. Benedict Arnold's expedition to Quebec in 1775, the day-by-day journal of the heroic struggle through an unknown wilderness by an American Army during the Revolution, a document left by Arnold at West Point when he fled to the British on hearing of the capture of Major André; the Henry C. Murphy set of the Jesuit Relations, comprising forty-two original editions of the annual reports sent by the missionaries in New France to the head Provincial of the Society of Jesus in France from 1632 to 1672, being the only nearly complete set offered for public sale since the Henry F. De Puy and Herman Le Roy Edgar sets, sold in 1920; and the manuscript diary of Baron Cromot-du-Bourg, aide-de-camp of Count de Rochambeau, written from March 26 to November 18, 1781, during active participation under the latter's command in the campaign which culminated in the siege and surrender of Yorktown, illustrated with twelve superb maps and plans and a watercolor view of Newport.

Also of great interest in the Americana are a remarkable series of thirteen pamphlets relating to the New Hampshire Grants (Vermont and New York boundary); Denton's *A Brief Description of New York*, London, 1670; *The Book of Common Prayers*, New York; William Bradford, 1710; Samuel Atkins's *Almanac*, Philadelphia: William Bradford, 1685; Mourt's *A Relation of Journall of the beginning and proceedings of the English Plantation settled at Plimoth in New England*, London, 1622; Increase Mather's *A Brief History of the War with the Indians*, Boston, 1676, first edition, and his *The Wicked mans Portion*, Boston, 1675; the very rare First New Testament printed in New York, printed by Hugh Gaine, 1790; the only copy known of Steendam's *Zeede-sangen voor de Batavische-Jonckheyt*, Batavia, 1671; a fine copy of the very rare original edition of Champlain's first four voyages to America, Paris, 1613; *The Case of the Inhabitants of East Florida*, St. Augustine, 1784, one of the first two books printed in Florida; *The Royal Gazette*, New York, 1780, containing the original publication of John André's *Cow Chase*, apparently the only copy that has appeared at public sale; a superb copy of a treaty with the Shawanese and Delaware Indians, New York, 1757; Ira Allen's works relating to the capture of the ship Olive Branch, London, 1798-1809, apparently the most complete collection of Ira Allen's work relating to this affair not in a public institution and the first copy of volume one to appear at public sale; and an

unusually large copy of Cicero's *Cato Major*, with Benjamin Franklin imprint, Philadelphia, 1754.

The Cruikshank collection, begun in 1872, comprises a most remarkable assemblage of original drawings by George Cruikshank, together with many plates in proof, and books illustrated by him. Included are a delightful watercolor drawing for *Fairy Connoisseurs Inspecting Mr. Frederick Locker's Collection of Drawings, &c. &c.*, three original pocket sketch books filled with studies, and a sketch entitled "Jack Falstaff breaking Skogan's head at the Court Gate—First Sketch," an early conception for the fine etched plate which appears in *The Life of John Falstaff*.

The superb Charles Dickens collection comprises autograph letters, first editions, and a splendid series of original watercolor drawings by "Phiz" (H. K. Browne), purchased in London at the sale of the library of Frederick W. Cosens. This is a unique series, comprising copies of complete sets of the etched illustrations published in *The Life and Adventure of Martin Chuzzlewit*, *The Personal History of David Copperfield*, *The Posthumous Papers of the Pickwick Club* and *Little Dorrit*. A remarkable collection of thirty-three autograph letters, mostly addressed to Edmund Yates, cast much light on the marital relations of Dickens and include also the famous letter of advice to Yates in the notorious Thackeray-Yates-Garrick Club controversy. There are ten Dickens autograph letters and notes to Thomas Mitton; twelve letters apparently unpublished, to Shirley Brooks; seven autograph letters to R. H. Horne; a pathetic letter to F. M. Evans written only three days before the death of Dickens's daughter, Dora Ann; and a letter to Mrs. Mary Sargent Gore Nichols on spiritualism. Dickens first editions include *The Strange Gentleman*, 1837, the first edition of his first produced dramatic effort, and *A Christmas Carol*, 1843, presentation copy from the author to Wm. Charles Macready, inscribed on the half-title.

A fine collection of autograph letters, first editions and original drawings by William Makepeace Thackeray includes, in the first editions, *The National Standard of Literature, Science, Music, &c.*, London, 1833, of which but one other copy has appeared at public sale, the extremely rare *Flore et Zephyr*, London, 1836, and *The Second Funeral of Napoleon*, and the correspondence between Thackeray, Yates and the Garrick Club officials, 1858. Thackeray autographs include letters to G. W. Nickisson and to Abraham Hayward, twenty-four autograph letters, many believed to be unpublished. The Thackeray drawings are in watercolor, ink and pencil.

A number of first editions of English and American authors, collected between 1886 and 1890, and some colored plates and colored plate books are also found. There is also a splendid group of sixteen original watercolor drawings by Thomas Rowlandson, and another group of original drawings by John Leech, including a superb crayon self portrait.

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SILVER, FURNITURE AND
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Sale, December 18, 19

Fine English silver of the Carolean, Queen Anne and Georgian periods, an ideal head sculptured in marble by Rodin, antique and fine reproduction furniture, prints and paintings, Oriental

rugs and other furnishings, are now on exhibition at the American-Anderson Galleries prior to sale the afternoons of December 18 and 19. Included are property of the estates of the late Rose H. Lorenz of New York City, sold by order of The Bank of Manhattan Company, executor; Ella Hamilton Van Liew, removed from her former apartment at 850 Park Avenue, New York City, and sold by order of Marie Louise V. L. Hatch, administratrix, C.T.A.; and from other estates and collections.

Two important circular dishes, companion pieces, by Paul Lamerie, are outstanding in the George II silver. Made in London, 1727, they bear the arms of Petre, composed of a quartered shield with rampant lion supporters and the motto "Sans Dieu Rien," the crests a crowned lion and two juxtaposed lions' heads erased. The pieces are fully marked and weigh about seventy-eight ounces each. A fine tea-kettle by Thomas Whipham, London, 1744, also appears in the George II silver. It is fully marked on the base and also on the openwork stand. Earlier silver includes rare Queen Anne pieces, among them a plain coffee pot, by Ambrose Stevenson, London, about 1710; a plain covered tankard, by Fraser Batty, Newcastle, 1712; and a caster, by Lawrence Keatt, London, about 1710. Still earlier are some rare Charles II pieces, including a plain two-handled caudle cup, London, 1661, and a porringer, also London, 1667.

George III silver forms an extensive group, with coffee pots by Thomas Whipham and Charles Wright, London, 1764, and one example made in 1768; waiters by Paul Storr and P. Rundell, London, 1813 and 1822, and W. P. Cunningham, Edinburgh, 1801; a pair of candlesticks by John Cafe, London, 1753; a small tureen by J. W. Waterhouse, Sheffield, 1803-04; and a helmet-shaped creamer by Hester Bateman, London, 1785. There are also attractive sugar baskets and sauceboats in the George III silver, and a pair of two-handled sauceboats with covers, fine quality pieces of the XVIIIth-XIXth century, are the work of Robert Garrard and Robert Hennell.

Auguste Rodin's ideal head of a beautiful young woman in pure white marble, a signed work, is notable among the art objects.

The furniture is mainly American and English. Placed at about 1815 is a Duncan Phyfe carved mahogany three-part dining table. From Philadelphia comes an XVIIIth century Chippendale carved mahogany scroll-top two-door secretary with claw-and-ball feet, which bears many characteristics of Jonathan Gostelowe's work. Also Philadelphia pieces, and placed at about 1730, are two rare Queen Anne shell-carved walnut fiddle-back side chairs, one practically identical with chairs in the American Wing of the Metropolitan Museum of Art. Cf. Wallace Nutting's *Furniture Treasury*, Vol. II for these chairs.

Among the Oriental rugs and carpets are Joshagan, Ghiordes, Heriz and silk Persian rugs. One remarkable matched pair of Persian gold-and-silver woven silk rugs, with powder blue field, was brought to America about 1900 by Henry L. Topakyan, former Persian Consul, from an outpost province in the mountains of Ardelan, and passed into the collection of Edward Prosen of Philadelphia.

Linens, laces, embroideries and velvets, tapestries, decorative glass, porcelain and pottery, several important fur coats and a small group of jewelry, round out the catalog.

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The Metropolitan Reports Accessions Of Current Month

A prominent addition to the Metropolitan Museums comprehensive collection of armor has been made in the form of the embossed parade shield of Henry II of France, which is now on view in the room of recent accessions. The shield was carried in state processions, probably gracing the arm of Henry himself, according to the article by Stephen V. Grancsay in the Museum's current *Bulletin*, from which we quote below:

"The king evidently wished to commemorate some victory over the infidel, for the central area of the shield depicts a battle between Oriental and Occidental armies in which infantry, artillery, and cavalry took part. The figures in the foreground are embossed in high relief. The whole is inclosed by an elaborate border which is divided by strapwork into areas featuring motives in high relief. Trophies of armor alternating with swags of fruit occupy the vertical spaces, and above and below the central scene are horned masks of a man and a woman. Displayed so prominently upon a shield of victory, these figures are probably symbolical of chivalrous honor. On either side of the masks are bound captives, embossed with careful regard to anatomical details. The strapwork is damascened in gold with a repeat pattern of cartouches inclosing motives in silver inlay—crescents, the initial H with a crescent on each side of the bar, and the initial H interlaced with two ambiguous letters, C or D (the well-known monogram in which one might read Catherine or suspect Diane).

"Originally the surface of the shield showed a variety of colored metals, but it has been changed to a lifeless lead color by the irresponsible use of acid. The reliefs were emphasized by the use of a contrasting stippled background, probably gilded.

"The shield, although a parade piece, is the work of an armorer rather than of a goldsmith. The metal is heavy, varies in thickness from 1/32 to 3/16 of an inch, registers the hardness of cold-worked steel, and weighs practically seven pounds. The embossing required an exact hand, the chasing and damascening skill and patience, and the hardness and thickness of the metal itself were instrumental in effecting the bold character of the ensemble. Many of the details, however, remind one of the small bronzes executed by Renaissance goldsmiths. A comparison of the work of the armorer and the goldsmith may be seen in two shields in the Louvre, both similar in general design to our shield. One, bearing the cipher of Henry II, is in steel, the other, bearing the initial K (Karlus) for Charles IX of France, in solid gold and enamel.

"The present shield has hitherto been unrecorded in the literature of armor. It was sold at Paris (16 rue des Jeuneurs) on March 7, 1846, as lot 85 of the collection of the deceased M. Pierard. It came to the Museum from a local antiquary who acquired it from the duc de Cambacérès, a descendant of the Second Consul during the French Consulate.

"The shield is related to a group of embossed objects exhibited in European national museums which are considered to have been made at Paris in the Louvre ateliers for the French kings. The nationality of the artists who designed and executed these pieces has not yet been definitely established, but they have been claimed enthusiastically for France, Germany, and Italy. . . ."

The article proceeds with a discussion of these claims and states in addition that the shield will be shown in the Museum primarily as a work of art although it will have added interest when placed on permanent exhibition in the neighborhood of other French historical pieces.

Also on view in the room of recent accession is a recently discovered portrait bust in white marble by Jean Baptiste Lemoyne, which the Museum has purchased. It is a portrait of Félicité Sophie de Lannion, duchesse de las Rochefoucauld, and is signed by the sculptor and dated 1774. Preston Remington's account of the acquisition in the current *Bulletin* states that the bust came to light not long since in the chateau de Liancourt near Beauvais, which for generations has been a property of the Rochefoucauld family. Until then, as Louis Reau, the biographer of Lemoyne, has pointed out, the existence of the bust was unknown to historians of French art. The bust may be



"PORTRAIT OF THE ARTIST" By DEGAS
Included in the comprehensive print exhibition now on view at the Knoedler Galleries.

regarded as one of the sculptor's last essays in the field of portraiture, having been executed when he was already seventy years old.

The Museum's collection of Islamic miniature painting and illumination has been augmented recently by three interesting specimens of the XVth and XVIth centuries, M. S. Dimand reports. One is a richly illuminated double title-page from a manuscript of Kazwini's

Marvels of Creation. A miniature painting from a manuscript of Firdausi's *Shahnama* and a leaf with decoration not only of gold painted border but also with cutwork and stenciling are the other two acquisitions.

The Museum's purchase of fifteen pieces of Sung pottery from the collection of the late Shepard K. de Forest and Mrs. de Forest will be discussed in a separate article next week.

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PARIS LETTER

By Marcel Zahar

It is pleasant to learn that the 1937 Paris Exhibition is being planned on large lines and will prove a worthy successor to the 1925 *Exposition des Arts Décoratifs* and the great Chicago Fair. Its provisional title is somewhat cumbersome and will doubtless be abridged in the course of time: *Exposition Internationale des Arts et des Techniques appliqués à la vie moderne*. A comprehensive program, indeed, and rich in possibilities! The construction of two large new edifices is contemplated, allotted to *Arts Appliqués et Métiers d'Arts* and a *Centre Régional*, while a "Palace of Graphic and Plastic Arts" will also be erected.

A group comprising the pick of the younger generation—indeed, a better "team" of young artists could hardly have been selected—is exhibiting in the Charpentier building. There are three painters, Roland Oudot, Brianchon and Legueult, and one sculptor, Marcel Gimond. I make bold to affirm that these four artists stand for all that is best in the art of today and, I believe, of tomorrow. In an age of groping and uncertain aims they give us solid achievement. Oudot, whose mastery of his art is now superb, heralds triumphantly a long deferred return to the *grand sujet*, the large-scale canvas. There is nothing tentative, no fumbling, in his methods; he could carry through the test proposed by Delacroix when one of his pupils sought his advice. "If you aspire to realize a big-scale work (*une grande machine*), you should be able to clap down (*camper*) on canvas your central figure in the time it would take him to fall from the top story of his house to the ground."

Oudot's craftsmanship is equal to this feat; he takes all difficulties of execution in his stride, and thus has leisure to linger over the aesthetic and ideal aspects of his composition; the free play of his temperament is never hampered by technical impediments. His work is saturated with a deep yet restrained mysticism, the glamor of the countryside. He employs sharply contrasting colors—a gamut of almost strident tones standing out against a sober background; his art has the richly poetic quality of a Virgilian Georgic in praise of agriculture and the men who till the soil. Yet in these stately evocations of the rural atmosphere, we find frequent indications of a gentler mood and touches of debonair vivacity. Such work as his bears the hall-mark of permanence and I am convinced that a century hence the Louvre will house a goodly company of Oudot's canvases. Meanwhile the Luxembourg has been acquiring them assiduously and I hear



"DOUBLE SELF PORTRAIT"
By VINCENT CANADE

Included in the fifth anniversary exhibition of the Museum of Modern Art.

that one of the works on view in this exhibition has already been bespoken by our "official" museum.

Legueult seems to view the world through magic spectacles, which exclude from his field of vision all but the rarest forms and the most fascinating colors. On his canvases we seem to see a spectral analysis of visible reality. Brianchon, employing a somewhat similar palette, tends to compress his motives rather more; there is an undertone of melancholy in his work and he sees nature mantled in a sheen of pearly grey. Gimond is showing a series of busts; in its finesse his work is clearly in the Despiou tradition, harking back to the great Florentine art epoch via the French masters of the XVIth century. The Luxembourg Museum, it may be noted, also renders frequent homage to the diverse talents of Legueult, Brianchon and Gimond.

Mr. David Sortor, a young American artist, is giving his first exhibition in Paris at the Galerie Raspail 222. His work is of the category, which invariably elicits the exclamation, "How very modern!" sometimes uttered in an accent of ecstatic admiration, but sometimes on a note of surly disapproval. My personal response was a rather non-committal murmur. Mr. Sortor's watercolors and drawings bring to my mind a potent alcoholic mixture containing all the discoveries and inventions of the *avant-garde* during the past twenty years: Picasso's silhouettes, touches of Cocteau, fragments of Miro's compositions, dissections in the manner of Salvador Dali, not to mention *disjecta membra* from those "madmen's sketches" which were all the rage some eight years ago. I was particularly im-

pressed by a drawing, which is in its way a marvelous *tour de force*; it was executed in a single line, described in a swift and sudden élan without lifting pen from paper.

After attentive examination of this artist's work, my conclusion is that its principal interest resides in its least original aspects—that is to say in the draughtsmanship that enters into it, its supple and emotive handling of line and the artist's innate feeling for color. I cannot but think that were this painter to refrain from deliberately straining his imagination almost to the breaking-point (a habit which, curiously enough, leads him to involuntary plagiarism), his art would be the better for such repression; he would, in fact, do well to undergo a treatment of intellectual "disintoxication." For he has a very real gift for telling portrayal from the life and I wholeheartedly admired a self-portrait of the artist which, probably because it is less eccentric, less modern, than its neighbours, was relegated to a secluded corner of the exhibition, like a poor relation.

Rains Galleries Announce Sales For Coming Week

The Rains Galleries place on exhibition Sunday afternoon, December 16, several collections of diversified objects to be sold next week. On the afternoon of December 19 a collection of linens and laces consigned by a prominent importer will be offered. This comprises a variety of table linen, scarves, luncheon cloths etc., while

on the evening of December 19 at 8 o'clock a collection of books will be dispersed. This includes many fine bindings, first editions, color plates and Rackham and Cruikshank items, de luxe sets and a small group of autographs. Many of the bindings are from the famous workshops of Sanderson, Sangorski, Sutcliffe, Riviere and Bayntun.

On Thursday afternoon, December 20, at 2 o'clock, a collection of fine diamond and platinum and gold mounted jewelry will be offered, including items from the estate of Mme. Tour-

neur which are being sold by order of Alexander Strouse and Benjamin Arnest, attorneys.

On December 21 at 2 o'clock a collection of rare XVIIIth century French and English miniatures and gold snuff boxes and *objets de vertu* will be auctioned and will include items from the collection of Mrs. E. L. Abell, whose husband was formerly managing editor of *The Baltimore Sun*.

All of the items in the various collections will remain on view daily from 9 a. m. to 6 p. m. until the days of sale. Sunday exhibition is from 2 to 5 p. m.

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DECEMBER 1934

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Notable Works of Art Now On The Market

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By RICHARD OFFNER

Four Holbein Drawings at Vienna By Karl Oettinger
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A reply to Dr. Slomann By Ralph Edwards and
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METROPOLITAN'S
PRINT DEPARTMENT

(Continued from page 9)

plete novices to scholarly consultation with a seasoned collector over the details of a prized possession. Despite the fact that the department lays no stress on subject matter as such, there is a constant demand for material on that basis, whether it be the engraved portrait of an ancestor or a contemporary depiction of George Washington in church, to be used as a seal for some society or other. There is an annual quota of authors in search of illustrative material for forthcoming volumes and periodic swarms of classes who require ten-minute surveys of the history of design. And then there is the steady stream of persons requesting authentications. Galvanized into action by current auction prices, they charge to headquarters with their prints to determine their status and possible cash value. In the gentle art of tactful disillusioning the staff is highly expert and never expresses any opinion about values. Nearly four thousand visitors have availed themselves of the varied facilities of the print room within the space of a year and their requests have reflected the all-embracing nature of the print field.

Needless to say, the original staff has been augmented by a second assistant curator and four departmental assistants. It would be unjust also to ignore the two museum guards whose peculiar pleasure it is to uphold the traditions of the department. Most sacred of these is the obtaining of the signature of each visitor in the guest book. No one has ever been known to escape nor to have been offended by their polite insistence. They are blessed with the ability to make it seem a privilege to register in the golden book of print-lovers and unconsciously they confer high approval on those who show the wisdom to seek out the print study room. The guards are quite right.

CORRECTION

In the review of the current exhibition on prints at Knoedler's, which appeared in last week's ART NEWS, mention was made of the fact that examples of Holbein's woodcuts were not included in the show. It should have been indicated that although the Holbeins are not actually hanging in the exhibition, two examples are listed and illustrated in the catalog and the originals may be seen on request.



A GROUP OF YING CH'ING POTTERY FROM THE SHEPARD K. DE FOREST COLLECTION
RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM
In the center, an incense burner of early bronze design, to right and left, a pair of lotus flower incense burners with lion tops.

Active Bidding Marks Dispersal of the Gary Estate

(Continued from page 3)

miniature of George Washington by Henry Bone after Gilbert Stuart.

The Oriental rugs in the sale also aroused enthusiastic bidding, the highest price being given by H. Kevorkian for an Ispahan example, dating from about 1600 which fetched \$2,550. Another Ispahan, made about twenty-five years later, was sold to J. S. Phipps for \$2,000, while still other specimens of this same historic type went for \$1,100, \$1,500, \$1,600 and \$1,800. The buyers of these pieces were, respectively, J. S. Phipps, Dikran G. Kelekian, R. G. Macy and L. J. Marion, the latter acting as agent for a private buyer. A number of other carpets in this group, including a rare Asia Minor medallion rug, a Lahore prayer rug, a Kirman palace carpet and a Tabriz carpet, also brought good prices.

Notable in the collection of English

furniture was the set of nine George I carved mahogany fiddle-back dining chairs, which were purchased by A. F. Wechsler for \$1,440. L. J. Smith secured for \$2,300 the Louis XV carved walnut and needlepoint settee, part of the magnificent suite which was a feature of the French furniture.

A total of \$9,060 was brought by the gold articles in the second session, which attracted a large number of buyers. Chief among these was J. J. McKeon, who bought an eighteen carat gold grape stand and a pair of grape shears from Tiffany & Company for \$2,500; an eighteen carat gold engraved jewel casket from Theodore B. Starr for \$1,250 and a set of gold toilet articles from Tiffany (also eighteen carat) for \$2,000.

In addition to the three Gilbert Stuart portraits, previously discussed, two paintings of the XIXth century

school brought prices which deserve mention. Troyon's "The Gamekeeper and His Dogs," which was secured by M. V. Horgan, acting as agent, brought \$2,500. "Crepuscule," by Anton Mauve, went to W. H. Woods for \$1,300.

We list below for convenient reference, those items in the sale which brought \$500 or more:

- 32—Twenty fine Royal Crown Derby white and gold porcelain service plates; A. C. Corwin \$525
115—Chased sterling silver tea and coffee service—Tiffany & Co., New York; L. J. Marion, agt. 700
174—Lot of copper culinary articles—Duparquet, Huot and Moneuse Co., New York; E. W. Stanley ... 575
181—Imperial Chinese carpet; H. H. Grinnell 650
200—Pair mezzotints in colors—G. Keating and E. Dayes, after Morland; M. Knoedler & Co. 580
203—Set of four sporting prints in colors—R. G. Roove, after Wolsstenholme; W. W. Seaman, agt. . 600

- 212—Length of ruby velvet—Italian XVIIIth century; Dalva Bros. . . 525
327—Important Queen Anne silver fluted monteith—Samuel Lee, London, 1705-6; H. H. Grinnell 2,800
352—Eighteen-karat gold grape stand, and pair grape shears—Tiffany & Co., New York; J. J. McKeon ... 2,500
359—Eighteen-karat gold engraved jewel casket—Theodore B. Starr, New York; J. J. McKeon 1,250
361—Set of eighteen-karat gold toilet articles—Tiffany & Co., New York; J. J. McKeon 2,000
365—Famille verte deep bowl—K'ang-Hsi; J. J. McKeon 1,500
372—Fine famille verte club-shaped vase—K'ang-Hsi; J. J. McKeon ... 1,500
377—"Sabine Houdon"—plaster bust—Jean Antoine Houdon—French: 1741-1828; L. J. Smith 3,300
382—"George Washington, after Gilbert Stuart 1800"—Henry Bone, R. A.—British: 1755-1834—enamel miniature; J. J. McKeon 1,250
383—"Crepuscule"—Anton Mauve—Dutch: 1838-1888; W. H. Woods ... 1,300
384—"The Gamekeeper and His Dogs"—Constant Troyon—French: 1810-1865; M. V. Horgan, agt. 2,500
385—"Lady Liston"—Gilbert Stuart—American: 1755-1828; Chester Dale 20,000
386—"Sir Robert Liston, G.C.B."—Gilbert Stuart; M. Knoedler & Company, Inc. 10,500
387—"Admiral the Hon. Samuel Barrington"—Gilbert Stuart; W. W. Seaman, agt. 1,200
397—Ispahan rug—Eastern Persia, circa 1625; J. S. Phipps 2,000
398—Rare Asia Minor medallion rug—early XVIIIth century; J. E. Nugent 1,600
399—Ispahan rug—Eastern Persia, circa 1625; J. S. Phipps 1,100
401—Ispahan rug—Eastern Persia, circa 1650; D. G. Kelekian 1,500
402—Ispahan rug—Eastern Persia, circa 1600; H. Kevorkian 2,550
403—Jaipur (or Lahore) prayer rug—Indian, circa 1650; D. G. Kelekian 1,100
404—Ispahan rug—Eastern Persia, circa 1600; R. G. Macy 1,600
405—Ispahan rug—Eastern Persia, circa 1650; L. J. Marion, agt. ... 1,800
407—Kirman palace carpet; H. H. Grinnell 1,700
409—Tabriz carpet; M. V. Horgan, agt. 1,600
437—Set of nine George I carved mahogany fiddle-back dining chairs—English, XVIIIth century; A. F. Wechsler 1,440
445—Louis XV carved walnut and needlepoint settee—French, XVIIIth century; L. J. Smith ... 2,300

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Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Paintings by American artists; Christmas show.

Ackermann Galleries, 50 East 57th Street—Nonsense exhibition, "Hot Dogs or Food for Laughter," by Blampied.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Indian Art Gallery, 850 Lexington Avenue—Christmas exhibition of arts and crafts of the American Indian.

American Woman's Association, 253 West 57th Street—Christmas exhibition.

An American Place, 509 Madison Avenue—Exhibition of photographs (1884-1934) by Alfred Stieglitz; to January 17.

Annot School of Art, RKO Building—Special exhibition of flowers by Annot in oil and gouache, to December 22.

Arden Gallery, 400 Park Avenue—Garden sculpture, paintings and decorative art.

Argent Galleries, 42 West 57th Street—Christmas exhibition of small paintings, sculpture, black and whites, by N. A. W. P. & S. members, to December 29.

Art Students League, 215 West 57th Street—Memorial exhibition of the work of David H. Morrison; exhibition of student work; to December 17.

Isabella Barelay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—A classic hall; the Wilbour Library of Egyptology; Babbott Memorial Collection; color reproductions of famous paintings; woodcuts from the museum's collections; art work of the public high schools of Greater New York.

Drummer Gallery, 55 East 57th Street—Special exhibition of sculpture by Desplau, to December 29.

Carlyle Gallery, 250 East 57th Street—Drawings of heads by E. A. Modrakowska.

Carnegie Hall Art Gallery, 154 West 57th Street—Christmas exhibition.

Caz-Delbo Galleries, 15 West 49th Street—Group show by French artists, to December 31.

Ralph M. Chait, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hippiusley and other collections.

Children's Bookshop, 106 East 57th Street—Exhibition of Japanese Furoshiki, to December 20.

Contemporary Arts, 41 West 54th Street—"Christmas Budget" exhibition and "Five to Fifty" sale; to December 30.

Decorators Club Gallery, 745 Fifth Avenue—Decorative textiles by Minna McLeod Beck, Marguerite Mergentime and Mrs. Saarinen, to December 22.

Delphic Studios, 724 Fifth Avenue—Paintings of Mexican natives by Dora Lust, drawings by Fred Nagler, paintings by Suzanna Ogunjani, to December 16.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Eight annual exhibition of "American Print Makers," to December 29; group show.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of watercolors by Vera White, to December 24.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—"Veronese to Corot," a special exhibition of masterpieces of landscape painting; early American genre paintings, "The West," by Thomas Moran, N.A., and Charles M. Russell.

Eighth Street Gallery, 61 West Eighth Street—Christmas show of watercolors and oils by the group.

English Book Shop, 64 East 55th Street—Sixty "rag-bag" pictures by Casey Roberts, to December 18.

Ferargli Galleries, 63 East 57th Street—Artists' Relief Show, organized by Mrs. Thomas H. Benton.

Fifteen Gallery, 37 West 57th Street—Work by members of the Brooklyn Society of Modern Artists, December 17-29.

French & Co., Inc., 270 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

G. R. D. Studio, 818 Madison Avenue—Sixth annual Christmas selling show, to December 22.

Gallery Secession, 49 West 12th Street—Oils, water-colors and frescoes, by Helen West Heller, group show by American expressionists.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Graphic arts by Carl Oscar Borg, colored etchings by Dorsey Potter Tyson, second annual exhibition of illustrations, to December 22; exhibition of the Salart Club, to Decem-

ber 29; paintings by Vicken Van Post Totten, December 17-29; architectural models assembled by Dr. Casper J. Kraemer, Jr., December 20-January 4.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Drawings by Georgiana Pentlidge, to December 22.

Marie Harriman Gallery, 61 East 57th Street—Oils, watercolors and drawings by Sir Francis Rose.

Harlow, McDonald Co., 667 Fifth Avenue—Five new etchings, by Marguerite Kirmse; etchings by representative artists.

Hawes, Inc., 21 East 67th Street—Decorative work and ballet studies, by Jean Lurcat, to January 5.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Character sketches by Nancy Dyer, to December 22; prints by Walter Tittle, during December.

Keppel Galleries, 16 East 57th Street—Etchings and drawings by Augustus John.

Kleemann Galleries, 38 East 57th Street—Etchings and drawings by R. Stephen Wright, during December.

Knoedler Galleries, 14 East 57th Street—One hundred etchings, dry-points, engravings, wood-cuts and lithographs illustrative of John Taylor Arms' *Handbook of Print Making and Print Makers*.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of modern prints in color, to December 29.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Pavel Tchelitchev, to December 31; abstract sculpture by Alberto Giacometti, to January 1.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Lotos Club, 110 West 57th Street—Small pictures by artist members, to December 22.

Macbeth Gallery, 15-19 East 57th Street—Paintings by Robert Hallowell, to December 31; lithographs and drawings by Stow Wengenroth, to December 31.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Paintings by Nikolai Arbit-Blatas, to December 22.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian Acquisitions, 1933-1934; contemporary American industrial art, 1934, through January 6; German XVth and XVIth century prints, through December 25; manuscripts and single illustration of the *Shah-Nama* by Firdausi, through January 1.

Midtown Galleries, 559 Fifth Avenue—Group show; "New York at Night," oil paintings by Eugene C. Fitch, to December 22.

Milch Galleries, 108 West 57th Street—Recent Vermont landscapes by Edward Bruce.

Montross Gallery, 785 Fifth Avenue—Paintings by Letterio Calapal, December 17-January 5.

Morton Galleries, 120 West 57th Street—Watercolors by W. R. Fisher, exhibition of prints, to December 31.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, to January 3; hats and furs of former days, to February 1; Charles Frohman and the Empire Theatre, to February 4.

Museum of Irish Art, Ritz Tower—Memorial exhibition of paintings and drawings by Sir William Orpen.

Museum of Modern Art, 11 West 53rd Street—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, to January 1.

National Arts Club, 15 Gramercy Park—XIXth annual exhibition of the Society of American Etchers, to December 26.

Newark Museum, N. J.—Exhibition of paintings and drawings by George Luks, to January 1; children's books illustrated by museum objects; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.

Arthur U. Newton, 11-13 East 57th Street—Paintings by old masters.

New School for Social Research, 66 West 12th Street—First exhibition of painting and sculpture by art instructors in New York, December 17-January 15.

New York Ceramic Studios, 114 East 39th Street—Exhibition of decorative birds and animals, to December 24.

New York Public Library, Central Bldg.—Exhibition of contemporary lithographs, drawings for prints, to December 31; "The Development of the Decorative Initial Letter in Manuscripts and Printed Books from 1200 to the Present Day," exhibition of holiday cards by various artists; "Announcement of Exhibits," to January 31.

New York Public Library, 135th Street Branch—Exhibition of work by students in the Art Workshop of the Harlem Adult Education Committee.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 8 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Ave.—Paintings by Boris Grigoriev, to December 25.

Rabinovitch Gallery, 142 West 57th Street—Exhibition of photographs by pupils, through December.

Raymond & Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of paintings, pastels and drawings of Degas, to December 29.

John Reed Club, 430 Sixth Avenue—Memorial show of work by Diana Gellerman, to December 28.

Rehn Galleries, 682 Fifth Avenue—Paintings of the Hudson Valley, by George Biddle and Henry Varnum Poor.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by Ian Campbell-Gray.

Roeckh Museum, 310 Riverside Drive—Polychrome wood carvings and sculpture, by Roberto de la Salva, to January 5.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Exhibition of thumb-box sketches, to December 16.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith; watercolors of airplanes by Wayne Davis, during December.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Special exhibition of paintings by El Greco, through December; rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Squibb Galleries, 745 Fifth Avenue—Third biennial exhibition of student work, sponsored by The College Art Association, December 17-29.

Marie Sterner, 9 East 57th Street—Drawings by Janet, to December 17.

Philip Suval, Inc., 323 Madison Avenue—Marine paintings by Montague Dawson, to January 15.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Oils, watercolors and lithographs, by Elshemius, Burluk, Dehn, Orr and group.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Valentine Gallery of Modern Art, 69 East 57th Street—Paintings by French and American moderns.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weltzner, 36 East 57th Street—Paintings by Pieter Van Veen to January 5; German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Christmas exhibition; work by contemporary French and American artists.

Whitney Museum of American Art, 10 West Eighth Street—Second Biennial Exhibition of Contemporary American Painting, to January 10.

Wildenstein Galleries, 19 East 64th Street—Sculpture by Maryla Lednicka, to December 31; paintings by old masters and rare French XVIII century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 430 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of XVII and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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